

# GENERAL CERTIFICATE OF EDUCATION BOARD

General Certificate of Education Examination

Literature in English 3  
0735

JUNE 2023

ADVANCED LEVEL

Subject Title	Literature in English
Paper No./Title	Paper 3 – Context Questions and Literary Appreciation
Subject Code No.	0735

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**Three hours**

Candidates reading the Old Syllabus must choose question 1 and 2 from **PART ONE (OLD SYLLABUS)**, while those reading the New Syllabus should choose their own questions 1 and 2 from **PART TWO (NEW SYLLABUS)**.

All candidates must then answer questions **3 and 4 (PARTS THREE & 4; BOTH OLD AND NEW SYLLABUSES)**.

In all, be sure you answer **FOUR** questions.  
Each question carries **10** marks.

*You are reminded of the necessity for good English and orderly presentation in your answers.*

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**SECTION A - CONTEXT QUESTIONS  
PART ONE: OLD SYLLABUS**

1. Read the following extract from William Shakespeare's *Hamlet* and answer the questions that follow it.

**HORATIO:** Here, sweet lord, at your service.

**HAMLET:** Horatio, *thou art e'en just as a man  
As e'er my conversation coped withal.*

**HORATIO:** O, my dear lord –

**HAMLET:** Nay, do not think I flatter; 5  
For what advancement may I hope from thee,  
That no revenue hast but thy good spirits  
To feed and clothe thee? Why should the poor be  
flattered?  
No, let the candied tongue lick absurd pomp, 10  
And crook the pregnant hinges of the knee  
Where thrift may follow fawning. Dost thou hear?  
Since my dear soul was mistress of her choice  
And could of men distinguish, her election  
Hath sealed thee for herself. For thou hast been 15  
As one, in suffering all, that suffers nothing;  
*A man that fortune's buffets and rewards  
Has ta'en with equal thanks.* And blest are those  
Whose blood and judgment are so well commingled  
That they are not a pipe for Fortune's finger 20  
To sound what stop she please. Give me that man  
That is not passion's slave, and I will wear him  
In my heart's core, ay, in my heart of heart,  
As I do thee. – Something too much of this. –  
There is a play tonight before the king; 25  
One scene of it comes near the circumstance,  
Which I have told thee, of my father's death.  
I prithee, when thou seest that act a-foot  
Even with the very comment of thy soul  
Observe my uncle. If his occulted guilt 30  
Do not itself unkennel in one speech,  
It is a damned ghost that we have seen,  
And my imaginations are as foul  
As Vulcan's stithy. Give him heedful note;  
For I mine eyes will rivet on his face, 35  
And, after, we will both our judgments join  
In censure of his seeming.

- a. Put the italicized lines in good modern English prose
- I. ... *thou art e'en just ... coped withal* (lines 2-3)
  - II. *A man that ... with equal thanks* (lines 17-18) (2 marks)
- b. Comment on Hamlet's attitude towards life and his resolve in the extract. (2 marks)
- c. Identify and comment on the effectiveness of TWO figures of speech in the extract. (2 marks)
- d. How does this extract contribute to the development of the play? (2 marks)
- e. In a stage performance, describe Hamlet's gestures and facial expressions as he speaks. (2 marks)

2. Read the following extract from William Congreve's *The Way of the World* and answer the questions that follow it.

**SIR WILFULL:** Aunt, your servant.

**LADY WISHFORT:** Caterpillar, call not me aunt; I know thee not.

**SIR WILFULL:** *I confess I have been a little in disguise as they say.* 'S'heart! And I'm sorry for't. What would you have? I hope I committed no offence, aunt, – and if I did I am willing to make satisfaction; and what can a man say fairer? If I have broke anything I'll pay for 't, an it cost a pound. And so let that content for what's past, and make no more words. For what's to come, to pleasure you, I'm willing to marry my cousin. So pray, let's all be friends, she and I are agreed upon the matter before a witness. 5

**LADY WISHFORT:** How's this, dear niece? Have I any comfort? Can this be true?

**MILLAMANT:** *I am content to be a sacrifice to your repose, madam;* and to convince you that I had no hand in the plot, as you were misinformed, I have laid my commands on Mirabell to come in person, and be a witness that I give my hand to this flower of knighthood; and for the contract that passed between Mirabell and me, I have obliged him to make a resignation of it in your ladyship's presence. He is without and waits your leave for admittance. 10

**LADY WISHFORT:** Well, I'll swear I am something revived at this testimony of your obedience; but I cannot admit that traitor, – I fear I cannot fortify myself to support his appearance. He is as terrible to me as Gorgon: if I see him I swear I shall turn to stone, petrify incessantly. 15

**MILLAMANT:** If you disoblige him, *he may resent your refusal and insist upon the contract still.* The 'tis the last time he will be offensive to you.

**LADY WISHFORT:** Are you sure it will be the last time? – If I were sure of that. – Shall I never see him again? 20

**MILLAMANT:** Sir Wilfull, you and he are to travel together, are you not?

**SIR WILFULL:** 'S'heart, the gentleman's a civil gentleman, aunt; let him come in. Why, we are both sworn brothers and fellow travellers. We are to be in Pylades and Orestes, he and I. He is to be my interpreter in foreign parts. He has been overseas already; and with proviso that I marry my cousin *will cross 'em once again, only to bear me company.* 'S'heart, I'll call him in – and I set on 't once, he shall come in; and see who'll hinder him. [*Exit*] 25

### Questions

- a) Give the meaning in context of these lines:

i) "*I confess I have been a little in disguise as they say*" (line 3)

ii) "*I am content to be a sacrifice to your repose, madam*" (line 10)

iii) "*he may resent your refusal and insist upon the contract still*" (line 18)

iv) "*will cross 'em once again, only to bear me company*" (line 26) (2 marks)

- b) Briefly explain what happened to provoke Wishfort's bitterness in the above conversation. (2 marks)

- c) Comment on the effective use of any TWO literary devices in the extract. (2 marks)

- d) Discuss the changing moods in this extract. (2 marks)

- e) You just met Mirabell. Report what was said about him by Lady Wishfort and Millamant. (2 marks)

## PART TWO: NEW SYLLABUS

1. Read the following extract from William Shakespeare's *Coriolanus* and answer the questions that follow it.

**CORIOLANUS:** Cut me to pieces, Volces; men and lads  
Stain all your edges on me. 'Boy'! False hound!  
If you have writ your annals true, 'tis there,  
That, like an eagle in a dovecote, I  
Fluttered your Volcians in Corioli. 5  
Alone I did it. 'Boy'!

**AUFIDIUS:** Why, noble lords,  
*Will you be put in mind of his blind fortune,  
Which was your shame, by this unholy braggart?  
'Fore your own eyes and ears?* 10

**ALL THE CONSPIRATORS** } Let him die for't!

**ALL THE PEOPLE:** Tear him to pieces! Do it presently! He killed my son! –  
My daughter! – He killed my cousin Marcus! – He killed  
my father!

**SECOND LORD:** Peace, ho! No outrage. Peace!  
The man is noble, and his fame folds in 15  
This orb o' th' earth. His last offence to us  
Shall have judicious hearing. Stand, Aufidius,  
And trouble not the peace.

**CORIOLANUS:** O that I had him, 20  
With six Aufidiuses or more, his tribe,  
To use my lawful sword!

**AUFIDIUS:** Insolent villain!

**ALL THE CONSPIRATORS** } Kill kill kill kill, kill him!  
[*The CONSPIRATORS draw their swords and kill Coriolanus,  
who falls. Aufidius stands on him.*]

**LORDS:** Hold, hold, hold, hold! 25

**AUFIDIUS:** My noble masters, hear me speak.

**FIRST LORD:** O Tullus!

**SECOND LORD:** Thou has done a deed whereat valour will weep.

**THIRD LORD:** Tread not upon him. Masters, all be quiet.  
Put up your swords 30

**AUFIDIUS:** My lords, when you shall know (as in this rage  
Provoked by him you cannot) the great danger  
Which this man's life did owe you, you'll rejoice  
That he is thus cut off. Please it your honours  
To call me to your Senate, I'll deliver 35  
Myself your loyal servant, or endure  
Your heaviest censure.

**FIRST LORD:** Bear from hence his body,  
And mourn you for him. Let him be regarded  
As the most noble course that ever herald  
Did follow to his urn. 40

**SECOND LORD:** His own impatience  
Takes from Aufidius a great part of blame.  
Let's make the best of it.

- a) Put the italicized lines in good modern English prose:  
 (i) "*Will you be put in mind ... Which was your shame.*" (lines 8-9)  
 (ii) "*... the most noble course that ever ... Did follow to his urn.*" (lines 39-40) (2 marks)
- b) (i) Identify an aspect of Elizabethan funeral rite evident in the extract. (½ mark)  
 (ii) Using one example, comment on the writer's use of irony in this extract. (1½ mark)
- c) Cite two utterances in the extract which show that the killing of Coriolanus is a tragic loss. (2 marks)
- d) Aufidius is not the only one responsible for the death of Coriolanus. Do you agree? (2 marks)
- e) (i) Name the most significant stage prop(s) needed in this scene. (½ mark)  
 (ii) As a play producer, explain the method you would employ to realistically present the killing on stage of Coriolanus. (1½ marks)

2. Read the following extract from Wole Soyinka's *A Dance of the Forests* and answer the questions that follow it.

[There is a short silence]

ADENEBI: Seventy did you say?

OBANEJI: Excepting five. *Only five escaped.*

ADENEBI: Seventy. It couldn't have been one of ours.

OBANEJI: Mr. ADENEBI. What office do you hold in the council?

ADENEBI: [angrily] What do you imply? 5

OBANEJI: You misunderstand me. I only meant, you are in a position to find out something for me?

ADENEBI: [warily.] That depends. I am only the official Orator to the council, but...

OBANEJI: You do *wield some authority.* 10

ADENEBI: Yes. Certainly

OBANEJI: You see, I want to close my files on this particular lorry-the incinerator. And my records won't be complete unless I have the name of the man who did it- you know, the one who took bribe. Do you think you can help me there? 15

ADENEBI: Since you are so clever and so knowledgeable, why don't you find out that yourself?

OBANEJI: Please... it is only for the sake of records...

ADENEBI: Then to hell with your records. Have you no feeling for those who died? Are you just an insensitive, *inhuman block*? 20

OBANEJI: I didn't kill them. And anyway, we have our different views. The world must go on. After all, what are a mere sixty-five souls burnt to death? Nothing. Your bribe-taker was only a small-time murderer; he wasn't even cold-blooded. He doesn't even interest me very much. I shall be writing his name in small print. 25

ROLA: He deserves to be hanged.

OBANEJI: Now that's a bloodthirsty woman. No, you cannot really punish the man. After all, how was he to foresee the consequences of his actions? How was he to know that in two months from the deed, the lorry would hit another, overturn completely, and be set on fire? 30

ROLA: [*Fiercely.*] You seem to *relish talking about it*

OBANEJI: Oh no. I have seen so much. It simply doesn't impress me, that's all. 35

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- a) Give the meaning in context of the following words and expression
- i) *Only five escaped* (line 2)
  - ii) *wield some authority* (line 10)
  - iii) *inhuman block* (line 20)
  - iv) *relish talking about it* (line 33) (2 marks)
- b) State what happened to “the seventy” referred to in line 1, and identify any societal vice associated with the seventy. (2 marks)
- c) Comment on the use of any two stage directions in this extract. (2 marks)
- d) What impression do you form of Adenebi in this extract? (2 marks)
- e) Assuming you are a reporter, write a report in a paragraph stating four (04) reasons why you think bribe takers should be punished. (2 marks)

**SECTION B – PROSE APPRECIATION**  
**PART THREE: BOTH OLD AND NEW SYLLABUSES**

**3. Read this passage and answer the questions that follow it.**

Samarah returned from visiting Bintum’s mother one day. It was one of the many times she went to sit with the woman and recount stories of the days she had spent with Bintum in the South. His mother usually listened like it was the last thing she would hear. Sometimes they both cried when they thought of him at the war and wondered whether he was still alive or dead. 5

As she came into the palace, she was told that a strange man was waiting for her inside. After greetings had been exchanged and kola nut broken and chewed, the man stated the purpose for his visit. He had been sent from Kimbo by the medical doctor, Dr. Samuel Worthy, to get her. He wanted to talk with her. Chief Kentaw inquired why the doctor wanted to see Samarah, and he replied that Samarah was a trained nurse, and was wondering if he could employ her. The Chief was impressed by the fact that Samarah had had such training. He asked Samarah what she thought and she replied that she would like to talk with this doctor. The Chief then asked the man to tell Dr. Worthy that they would be waiting for him the next day. 10

Toward sundown the next day, a jeep drove into the palace, followed by screaming children with torn clothes, waving and laughing. A white man drove, while the man who had come the day before sat next to him. Most of the palace children hid behind their mothers’ loincloths and peeped at the white man. Very few of them had actually seen a white man before. From the window of her room, Samarah studied the doctor. He had brown hair which reached below the nape of his neck. Mayne’s hair was longer, and darker, she thought. The man had a small beard, but not a moustache. From his sunburn, she guessed that he had not been in Cameroon for long, probably just a couple of months. He was about 1.7 meters tall and slender, almost as slender as Mayne. She felt a pang in her heart at the thought of Mayne and her face creased into a frown. She watched as the two men made their way into the hut. 15

Soon after, a messenger came to inform her that the Chief wanted to see her. When Samarah went in, both men stood up and slightly tilted their heads down. Greetings were exchanged and, as was the tradition, the kola nut was broken and shared. Samarah took a lobe which she held in her hand and did not eat. She never liked kola nuts, but she could not refuse to take one. It would mean that she was not in unity with the people who had to share the kola nut. She addressed Dr. Worthy in English. 20

“I heard you wished to see me doctor.”

“Yes, Princess. I’m sorry about *intruding upon you*, but I need your help”. He went on to explain that since the English had taken over the region, the German doctors had left and it was not easy to get any medical staff. He would be grateful if Samarah would agree to run a small health unit he wished to open at Chefwa, so that the people and those of neighbouring villages would have quick access to health facilities. 25

They talked at length and in the end she said yes. The Chief granted his blessing and allocated some land near the palace to be used for building the health unit. 30

That night the village crier went from one end of the village to the other. Every few steps he 35

would stop, play his gong, and announce in a voice that rang out, "People of Chefwa, once again the ancestors have smiled on us. Tomorrow, everyone must come to the palace at sunrise – man, woman and child, none should stay behind."

When everyone had gathered the next day, Chief Kentaw told them about the health unit. He said it was the community which would put in all their efforts for the good of all their people. Next he called the sub chiefs into his palace where they talked and at length, and work was divided among the various 'big' compounds that the sub chiefs controlled: one group was in charge of getting the wood needed; another of getting the grass that would be used to make a thatch roof; a third of clearing the piece of land and leveling it for the building process; a fourth group of molding the mud bricks for the building; and the fifth group of making the bamboo beds and other furniture that the health unit would need. The building proper would be done by the whole village.

For the next couple of weeks, the work was intense. The Chefwa people each took their part of the work seriously. The women were in charge of cooking food for the men and carrying stones that were needed for the foundation, to the building location. The children who were above nine years old assisted by carrying stones, and providing water and raffia wine to the workers. Being the rainy season, the work did not go as fast as had been intended since the rains posed a problem, especially in relation to the mud bricks. The solution was to mold these bricks in some huts and keep fires burning in the hearth at all times. The heat caused the bricks to be slowly *baked to satisfaction*.

Finally the hard work paid off and two months later, the health unit was ready. It contained an infirmary, a consultation room, a delivery room, and one room with six bamboo and straw beds in it, for critical cases which needed close attention or follow up. Samarah soon started her job. She was astounded at the number of people who needed help. She was so engrossed in her work that she was usually surprised when evening came. She referred the more difficult cases to Dr. Worthy's hospital, and trained two girls to assist her in her work. In this way a month rolled by.

One day she was summoned to see the Chief. He was seated with the full Council of elders. At once, she knew that something was very wrong but she could not figure out what it was. Then she noticed an old man and a young girl standing in the room. She recognized the girl. She was one of her patients. She had treated her for sores on the body. She remembered that the girl had told her she had been beaten by the man her parents had given her to as wife to repay a debt, because she would not let him have intimacy with her. She had explained that the man already had two wives and was old enough to be her grandfather. Looking at the man who stood with the girl, Samarah understood the situation immediately.

The man started to complain in a loud voice, "Bo Ntaw, the Princess instigated my new wife to be more headstrong. Since she started going to the health unit, she has become more obstinate and she keeps on talking about men and women being equal, quoting the Princess as her reference." The man was so angry, his voice shook and he practically trembled.

"What do you have to say, Samarah?" Kentaw asked.

"Simply that when this child came to me, she had been beaten so savagely that she could barely stand. I said no human being should be treated like this. Women are not the property of men. They are human beings too. I said it was not fair."

"And where did you get that notion that women are equal to men? One of the elders spat. Samarah said nothing. The man went on "How can a mere woman who squats to pass out water be the equal of a man? Women are like children. They need to be told what to do because a woman's head is small and she cannot think for herself."

"My fathers," Samarah began, "if given the chance, women can think for themselves. Sometimes they can even do better than some men."

"Soon she will be saying women are needed for more things than giving birth to children and taking care of the house," another cut in.

"Who said women should do this and men do that? I am asking us all, who said the men should go hunting and do all the hard and intelligent things while the women go to the farm and cook the food, easy things any one can do?" a third elder questioned. "Our ancestors laid down these laws for us. They had done it this way from generation to generation. If they kept it all this time that is because they thought that it was the good thing to do."

"I am not saying women should try to do everything men do, my fathers," Samarah said.

"Then what exactly are you saying?" The last elder to speak spewed out.

"That girls are worth more than repaying debts as wives, or child bearers, *beasts of burden*, and

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instruments of pleasure,” Samarah insisted.

“You see what happens when a woman is given any little knowledge? She now thinks she knows everything – no doubt she has no husband!” an elder grumbled. At this point the Chief, who had been listening to all, cleared his throat. At once the room fell silent. He looked at the young girl, little more than a child. Her head was bent and she dared not lift it up. 95

“My child, what do you want? Do you want this marriage? Raise your head and talk,” he said. At this gentle command, the girl obeyed and stammered “Bo Ntaw, my parents forced me to marry Shey Kongbom ... they said it was my role to help them in their old age ... I did not want to marry him. He is too old for me. He was my grandfather’s friend ... Please, Your Highness, I want to go back home.” The child’s voice trembled and Samarah thought she would burst into tears. 100

Chief Kentaw looked at the man. “If this debt was paid, would you let her go?” Shey Kongbom reluctantly replied that he would. The Chief asked what the debt amounted to and he was told that it was ten goats. The Chief nodded, and then turned to Samarah. “Your job is to cure those who need curing, not to meddle in affairs that do not concern you, child. Is that clear?” With a bent head, Samarah said it was. The Chief then asked everyone to leave except Samarah. When they were alone together, he explained to her that even if aspects of tradition needed to be changed, these changes were not to be rushed; things would change at their own appointed time. He then said he would send a messenger to take the money needed to purchase the goats to the girl’s family. Samarah opted to give the money to the messenger. Since she started working at the health unit, she had hardly spent the money Dr. Worthy has been paying her. Her uncle smiled at her and patted her hair. 105

“Every day, you remind me more of my brother. He too had a lot of radical ideas, and a big heart. In fact, *he was born before his time*. Change will come, my child, but it should be a gradual process. So please promise me we won’t have any more scenes like this and you would keep this keen mind of yours hidden.” Smiling, she promised she would try. 115

While work was still going on in the month of June, Samarah’s pregnancy began to show. At first, no one noticed, but as time went on her stomach kept protruding until it became an open secret. People whispered about it. 120

“Strange,” an old woman commented to another. “A daughter of the royal house returns with a pregnancy and no husband.”

“Ai! Abomination!” her friend agreed with her. The whisperings became so common that the Chief summoned Samarah.

“I do not know what happened when you and your mother were lost to us. I do know that you were betrothed to Bintum. What happened? How come you have a seed in you and no husband?” Teary-eyed, she recounted what had happened to Bintum, how he had been torn away from her and sent to fight she knew not where. She explained how she had been taken to another plantation once her mother had died in the fire. Then she went on to say she had married someone else. She could not bring herself to tell her uncle that her husband was white. When he asked her why her husband had not accompanied her back, she was quiet for a couple of minutes and finally said that the marriage had not worked out, and it was a mistake. The Chief asked her if she had got pregnant while she was married and she assured him that she had. 125

“Then it is settled,” he said with relief. He then sent a messenger to summon the town crier. That night, the whole village was informed that Princess Samarah was a married woman, and it was only a matter of time before her husband showed up. In this way the gossip was curbed. 135

(Culled and adapted from *Boundless* by Kefen Budji, 2015 Spears Media Press)

- a) Give the meaning in context of the following words and expressions:
- (i) “... *intruding upon you* ...” (line 29)
  - (ii) “... *baked to satisfaction* .” (line 55)
  - (iii) “... *beasts of burden*” (line 74)
  - (iv) “... *he was born before his time*” (line 116) (2 marks)
- b) Many defend the idea that “girls are worth more than repaying debts as wives, or child bearers, home keepers, and instruments of pleasure.” Cite two pieces of evidence in the passage to back this argument. (2 marks)
- c) Chefwa is an admirable community. Substantiate this view with at least TWO bits of evidence from the passage. (2 marks)

- d) The attitude of the elders towards women is evident not just in what they say but equally in the manner in which they speak.
- (i) From the description of the speech of any two elders, pick out two phrases, of not more than two words each, that reveal attitude. (1 mark)
- (ii) Describe the attitude in each case. (1 mark)
- e) Identify and explain any two efficient conflict resolution skills we learn from the passage. (2 marks)

**SECTION C- POETRY APPRECIATION**  
**PART FOUR: BOTH OLD AND NEW SYLLABUSES**

4. Read the following poem carefully and answer the questions below.

Praying with resignation for the skill  
Of needle, *draught*, pill  
Or for the comfort of another's touch  
For someone whom to clutch  
Though needle, draught, pill  
And touch of *probing* hands may only kill

5

Waiting with resignation for the hours  
Of love, tears, flowers,  
Until it is our lives we wish to spend  
To gain this little *end*  
Though love tears flowers  
Come only with the death of all our powers

10

Listening through agonies of cold and heat  
To clock, heart, feet  
Moving unseen above the polished floor  
Until upon the door  
There is a *sudden beat*  
And patient and impatient surgeon meet.

15

- a) Say, in about 150 words, what you consider to be the meaning of the poem, showing how its tone contributes to this. (2 marks)
- b) Give the meaning in context of the following words and expressions:
- (i) *draught* (line 2)
- (ii) *probing* (line 6)
- (iii) *end* (line 10)
- (iv) *sudden beat* (line 17) (2 marks)
- c) (i) Comment on the use of ONE sound device. (1 mark)
- (ii) Explain the metaphor in "Until it is our lives we wish to spend" and comment on its effectiveness. (1 mark)
- d) Establish the rhyme scheme of the poem and comment on its effectiveness. (2 marks)
- e) Imagine you find yourself in a similar situation like this patient. Write a six line stanza that communicates your own thoughts and feelings. Do not lift ideas from the poem, even if you draw inspiration from it. (2 marks)

**GO BACK AND CHECK YOUR WORK**